**Summary**

**Elements of music contributing to emotional development of the character of Widow**

**in the opera *Goplana* by Władysław Żeleński**

The focus of this dissertation is the Polish National Opera’s staging of Goplana by Władysław Żeleński. The production premiered on October 21, 2016. It was directed by Janusz Wiśniewski, with Grzegorz Nowak conducting on the podium. The second performance, shown on November 3, 2016, was broadcast worldwide via two streaming platforms: vod.teatrwielki.pl and theoperaplatform.eu. Goplana won the Rediscovered Work Award during the International Opera Awards gala at the London Coliseum on May 7, 2017.

Alongside Żeleński's music and the dramatic libretto based on Juliusz Słowacki's Balladyna, Janusz Wiśniewski’s directing was a great contribution to the success of the production. Wiśniewski approached the staging of the opera as an adaptation and production of a work of literature. An integral part of the dissertation is the recording of Goplana at the Polish National Opera on November 3, 2016, later released on a DVD.

The aim of my work is to analyze the rehearsal process and performance of the role of Widow. Do Władysław Żeleński’s notes on performing the role, included in the score of Goplana, suggest the singer playing the character an unequivocal use of specific performative techniques? To what extent can a singer rely on her existing vocal skills, and to what extent does she have to create new stylistic techniques to interpret the character? Finally, how does the choice of vocal performance techniques affect the overall perception of the character by the audience?

The biographical and historical context of Goplana as well as the analysis of the text and musical notation are helpful in understanding the comprehensive approach to creating the character. The adequacy of the vocal, stylistic and acting techniques used is the result of the author's twenty-five years of experience at major theaters around the world, working with directors from various backgrounds: theater, film and opera, and cooperation with conductors and stage partners.

The work shows the possibilities of using acting skills on opera stage, as well as the impact of limitations imposed on an opera singer by the composer, conductor, director or stage space on the interpretative possibilities and emotional development of the character.